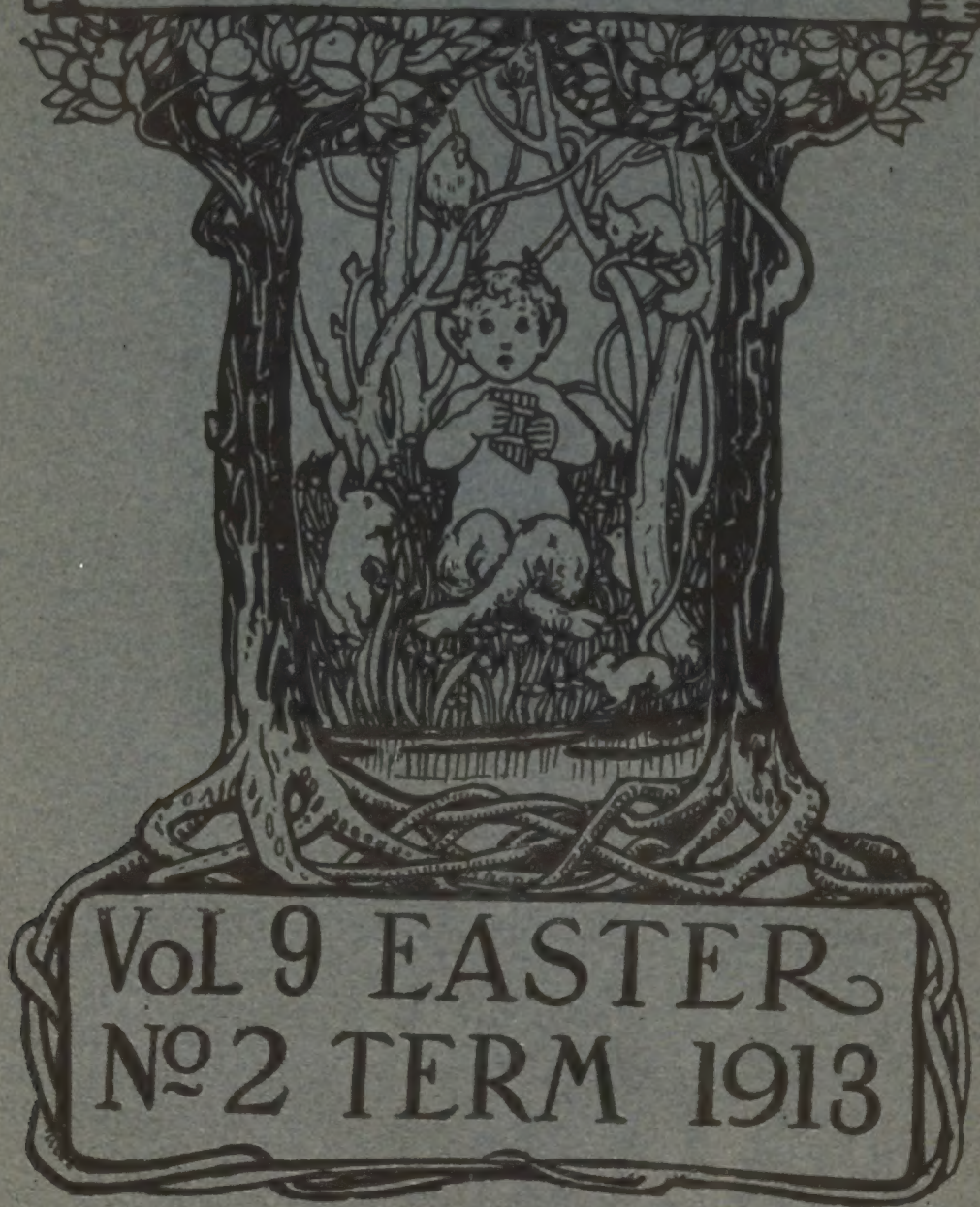


THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial

"It is both difficult and distasteful to me to discuss Wagner, because at this date, when controversy on the subject is still warm, it is hard to defend Wagner without being written down as a Wagnerian by his opponents, and impossible to attack the least of one of his tenets without being smirched as an anti-Wagnerian by his supporters.—SIR C. V. STANFORD (1888).

Before another month has passed, we shall have celebrated the centenary of the birth of Richard Wagner. Musicians, whatever their individual tastes and opinions may be, will probably agree that Wagner has had a greater influence upon the art of the two generations which have followed him than any of his contemporaries have excited. The fact in itself does not necessarily make Wagner the greatest musician of his time, one has only to recall the case of J. S. Bach to realize that an artistic influence of the most permanent kind may scarcely begin to assert itself until a century after the death of the artist. Yet when a man exerts so great an influence upon his immediate successors he is necessarily the most engrossingly interesting figure for that time, and we may safely leave it to a future generation to make any readjustment of values which may be necessary. We may speculate with some profit to ourselves as to the directions that such a readjustment is likely to take, but we must recognize that we have still not got far enough from the original to make our considerations very convincing to others.

In this country it seems that Wagner has even now only just arrived. His arrival was delayed by the bitterness of his opponents who for some time were able to impose upon the credulity of a public necessarily kept from first-hand knowledge of him. His advocates, nicknamed "Wagnerites," did him greater disservice by trying to impose a wholesale acceptance of what they thought was his creed, and adding damatory clauses to the effect that without such acceptance no one could be saved. There are now no "anti-Wagnerites," but unfortunately some "Wagnerites" still exist. It happened to the writer quite recently that having drawn a distinction between two passages of the *Ring* he received an angry postcard containing the remark: "If you do not like Wagner why

not say so at once?" However, the howls of the "Wagnerites" grow fainter as the real understanding of him grows stronger. When Sir Charles Stanford in 1888 ventured to answer, in a discriminating study, the wholesale attacks of a writer in the *Nineteenth Century*, he could not do so without the words at the head of this article by way of preface Discussion, and the thought from which discussion proceeds is easier now. When the Opera Syndicate at Covent Garden announces a performance of the *Ring*, the public demand is generally large enough to produce one or more extra performances, and the house is filled not by precious devotees but by audiences keen alike to appreciate and distinguish. The result is that now, a hundred years after Wagner's birth, we are just ready to begin to criticise him.

Director's Address

(JANUARY 9, 1913)

*"Such wondrous tidings you may hear,
That hailing was of so good cheer,
That man his pain is turned to play."*

—CAROL OF THE 15TH CENTURY.

From the look of you, one would guess that you have been enjoying the customary Christmas weather ; and it seems to have agreed with you. Very likely the fact of its being Christmas had something to do with it. When people make up their minds to be cheerful whatever happens, it does not make much difference whether it is rain or fine. I suppose we should all of us like to have skated or slid and thrown snowballs at one another's heads as our forefathers did, but as we could not, we found some other ways of enjoying life. It is a pity we cannot apply the same principle more often. If we had a sort of Christmas every week, that pledged us to find pleasure in whatever there came in our way to do, we should make much more serviceable things of our lives. The wonderful effect that Christmas produces in us is less owing to turkeys and mince pies, and plum puddings and crackers, than to making up our minds to be merry and keen whatever comes. And the result is that we get much more pleasure out of things because we throw ourselves more into them, and are interested even in our fun.

At the bottom of enjoying things is getting some way to be really interested in them—because being interested wakes up our instincts. Getting interested is just the reverse of what careless people think. It is not mere intellectual pleasure that we get, such as the careless person despises as priggish, but the opening it makes for the play of primitive and universal instincts—curiosity, the overcoming of difficulties, the masterful impulses, mischief, human feeling, sympathy. People are thrilled through their minds.

We can always be keen about doing things that are our special business. Being participators in activities of all sorts is the keenest pleasure, especially if we participate well. But a very great part of our lives is necessarily spent in looking on, and that is more difficult to provide for. It is a very inferior sort of pleasure to the active mind. But even such an inferior occupation as looking on has its ways of being applied successfully. We cannot begin with doing things; we must look on for a while to learn how to do them. And there are many different ways of looking on. We are aware of mainly two ways of doing it. Some people do really look on and take part mentally in whatever is going on; and other people are always thinking about something else. You have it clearly illustrated in the attendances at cricket matches which are fashionable. There are some people whose eyes are glued to the cricketers, and who cannot bear to be distracted by irrelevant remarks. They understand the points of the game, applaud a good stroke with pleasure, and grunt displeasure at a bad one.

There are a good many of another sort, who do not concern themselves with the cricket at all, but only look at one another's hats and dresses, and discuss what they have to eat and drink, and the people they saw at the last fashionable party they attended. The people who have been really looking on at the cricket have added to their capacity for enjoying cricket. They have sharpened their wits and know more about it, and will enjoy the next chance of looking on at a first-rate match all the more. While those who have not been doing what they pretended to come for are just where they were, and will only go over the same ground when they go to another cricket match; or even when they go to something else, such as an opera, where they do not attend to the opera at all, but discuss their tiaras and other decorations, and vie with one another in irrelevant futilities.

There is obviously a sensible way of looking on and a non-sensible way. There is a way of attending keenly to what you are doing or looking on at, and a way of missing the kernel of it altogether, and thinking about something else. It is not helpful merely to say that people whose chief interests are their hats and frocks never could take sensible interest in anything. People are generally silly out of mere dishevelment of mind. They are inattentive by nature, and for lack of a little spirit and energy they are always distracted from the matter in hand. People who are easily distracted in one thing are easily distracted in another ; and the result is they never get good solid enjoyment out of anything.

Most people can enjoy looking on at anything if they can only get a point of view which gives them a hold on it. That is getting in a sense an interest in it. People sometimes fail to get into touch with a thing because in vulgar parlance it is not the thing to do. In some grades of society it is not the thing to be seen carrying a brown paper parcel in the street, in others it is not the thing to be seen travelling first class, and in some it would be felt to be a loss of caste to be seen on an omnibus or in a four-wheeler. All these conventional privations take their revenges, as they do in more important things. Those of us who have had much to do with music in this country in the past forty years or so have had plenty of occasion to observe the effects of such conventions. With certain types of English people music was till recently a thing people who respected themselves thought beneath serious consideration. When it was going on, especially if it was good music, they always talked at the top of their voices ; and the natural result was that they knew nothing about it, and were quite incapable of enjoying any but the very worst, stupidest and vulgarest kinds. They liked what was stupid and vulgar, and things which were devoid of any artistic merit or feeling whatever, because they had no intelligence in connection with better things. The language was to them an unknown tongue. The same result obtains with everything we come across ; whether it is convention that prevents our giving our minds to it or our own indifference. We can enjoy all sorts of things if we give our minds to them a little and look on in a sensible way. And looking on stupidly makes us liable to be taken in by twaddle and vulgarity and ineptitude, because such things as we do not give our minds to are out of the circuit of our understanding.

An enormous waste of life comes about from our not taking our opportunities to see into things that come in our way. People take to spending their lives in such unprofitable futilities as card playing, and even worse, because they have not had energy enough to look sensibly at the thousands of things that happen around them every day. The man who has any sense tries to find a way of getting into touch with the things that offer themselves. That is not to say that he need be looking for things to take interest in. Man's life is so devised that the things he comes across are for the most part within the circuit which concerns his life ; and there is always plenty of variety at hand, without hunting about for it, and getting dissipated and incapable of prolonged attention.

There are many thousands of windows out of which we can look upon life. The great point is to see something out of each window which can best be seen from that particular window. The trouble with the feeble people who will always be looking at one another's hats and frocks wherever they are, is that they are always looking at the same things. It is like the wealthy travellers, who, when they arrive at some fantastically interesting place, like Cairo, or Rome, or Tokyo, start off at once to find out if any people they know are there, and then arrange for the same routine of luncheons and five o'clock teas as if they were at home. The difference in the window they are looking out of at any moment makes no difference to their experiences. They do not add to the range of their enjoyments in life, but always keep within the same narrow circuit. They look out of a window which might give them a larger view of life and a wider experience, and they see nothing out of it at all. The other kind of people can widen the scope of their lives wherever they are, however slight and insignificant the thing is they have to look at.

And there is another point worth considering. Everyone knows that the sort of people who cannot apply their minds to diverse things and cannot occupy themselves with more than one or two trivialities, are always getting bored. The things that can keep them feeling alive are so few. There is no denying that the most sensible man can be bored at times. He can be bored by the insufferable twaddle empty-headed idiots inflict upon him. He can be bored by a stupid address or lecture, or by dull, stupid, pointless music or poetry. But he is much less likely to be bored than the man or woman whose mind is limited to a very few

ways of looking at things. His boredom is often simple weariness. If he were feeling fit and had full command of himself, he might ward off boredom by trying to make out how the man who bored him came to be such a tiresome idiot, why the paltry music or poetry came to be such twaddle, or even how it came to exist at all. Indeed, as long as a sensible man is master of himself, there are few things out of which he could not extract entertainment or profit, and so keep the deadly boredom at bay.

We can always get pleasure out of a thing if we look for something in it. Even if we do not find what we are looking for, we may find something else which is better worth finding, and if we do not find anything at all there will at least have been the amusement of looking for it. Different occupations and different kinds of work and play exercise different muscles of the mind and group the mental faculties differently in exercise ; just as different games and different kinds of manual work exercise different muscles of the body.

And this brings us to the point that specialists who have their hearts and minds engrossed in their special subjects are liable to fall into a relatively similar position to that of the people whose interests are centred in hats and frocks. They are liable to get their outlook on life narrowed to the little circuit of their special subject. A specialist is liable to see all life out of one window, and not to know what it looks like out of another window. He may know his own subject all right, but when he comes across a man who is equally engrossed in another special subject, the two are mutually unintelligible. If a hemmed-in specialist in music finds himself sitting at dinner between an equally absorbed entomologist on one side and an equally absorbed conchologist on the other, what sort of intercourse do you think he is going to get with them ? They mutually lack appreciation of one another's work, and as nothing seems worth talking about but their own subject, they have no common ground for mutual interchange of ideas.

The hemmed-in specialist does not see his subject in relation to other subjects, or to the manifold phases of human life, but merely the relations of its parts to one another. His humanity is stunted, and his work becomes stodgy. Moreover, nothing is more certain than the fact that a man can never know his own subject thoroughly till he feels its relation to other things. When you have time and opportunity to consider such matters, you will find that all great specialists, whether in branches of

science, law or art, are men who take keen interest in other things besides their special subject. It enables them to take a broader view of their own subject ; to place it in relation to other subjects and to the world in general. It makes them more supple minded, and their variety of interests affords relief and rest and change when they need it, without their having to resort to the purely comatose condition of resting by doing nothing.

All this applies very strongly to most of you, because you are destined by the laws of your nature to be specialists. Some of you are so wrapped in your special subject that you almost resent anything else which keeps you away from it. But there is often a curious compensation in cases of devotion to an art, that the keenness about it is part of a general keenness. Sometimes the readiness to be keen is even dangerous, especially with those who have various aptitudes.

This brings us into the neighbourhood of the objections commonly urged against people's diffusing their interests ; which are that it leads to desultoriness and dilettantism. Desultoriness and dilettantism generally come from a peculiar and unfortunate type of mind—the type of mind that cannot concentrate or keep to anything for any length of time—the type of mind that soon gets tired—the type of mind that wants snippets and snacks, and flits about from one thing to another, and cannot settle decisively on anything. The course I advocate is calculated to correct such weaknesses ; as it does not advise going in search of distractions and amusements merely for the sake of change and difference ; but to take the differences that present themselves and make the best use of them. The best use is always to enlarge our powers of realizing things, even when they are quite ordinary every-day happenings ; such as must happen even to the most devoted specialist. The more devoted and absorbed a specialist is, the more serviceable is it to get into touch with all sorts of things and fill his life with more opportunities. Your holiday papers often give me lights on these points. It is very pleasant to find so many of the writers appreciating poetry, and even remembering passages which were apt to the experiences they have met with and the situations they found themselves in. But another thing which has often struck me in the holiday papers, is that most of those who come to the front musically, are keenest about their experiences outside music. Those who are most prominent in their own art generally have seemed in the holiday papers to be entering into life's experiences with more zest than those who plod along with

their music and only make a commonplace result with the most meritorious devotion to work.

We all know how much personality counts in an art, and how essential it is. It is essential to develop our own individual views of the artistic products we have to deal with. No doubt a commonplace mind is difficult to make uncommonplace ; but there is no likelier way to achieve it and attain personality than to develop capacity to take vigorous pleasure in all manner of things. People who devote themselves to an art need to see life through as many windows as they can. It gives them more understanding of the various people they have to offer their art to, and how different minds can be appealed to. It broadens their field of operations, and helps them to see their art whole instead of in disconnected fragments. It gives them a stronger and better hold of the world they have to live in. It makes them modest, because it enables them to realize that their art is only one among many thousands of subjects to which men may serviceably and justly devote their lives ; and it relieves them of shyness, because it puts them on a better footing with those who are occupied with other subjects.

Some people are keen by nature, and keenness is one of the most fortunate gifts a man can possess—ininitely more fortunate than the inheritance of untold millions, which, by the same token, are generally unmanageable millstones. Keenness makes life worth living, and millions choke it. Those who have not either, will find it much more serviceable to try to develop the former than to waste their energies in trying to accumulate the latter. Keenness in general helps to the attainment of adequate returns in the shape of the necessities of livelihood. But over-eagerness for returns in themselves only deadens the general keenness for things that are much more worth having.

If we look at the matter from the most spacious point of view, we shall find occasion to observe also that among the tendencies of these days against which we need most constantly to find a safeguard, is the tendency to concentrate on mere details and to be overwhelmed by them, and to lose the power and the will to see things whole. The advent of the working classes into daylight, and their participation in the highest interests of the mind, such as art, is much to be welcomed ; but it brings with it the attitude of minds which are driven to concentrate on details and to judge things too much by them. They are most apt to be taken in by

conjuring tricks and accessories, and to miss the wider meanings of things. Moreover, all theoretic teaching and analysis drives the mind towards detail in proportion as the analysis becomes more searching and comprehensive. Men's noses are kept so close to the objects of attention that they are hardly aware they exist in their wider aspects. The pitfall of teachers is that they are impelled to drive the taught to lose sight of the larger spaces in arduous attention to the minutiae. They have to discuss Bach and Beethoven, and even the speculative experiments of those who maintain that people are going to appreciate their works when we are all dead and buried, as if they were made up of a lot of bars, or even beats, and the way the bars and beats formed connected wholes did not matter. They drive men to forget that the essential of a work of art is to be something that is whole, and that a man cannot be worthy of a real work of art till he realizes it as a whole and in its widest aspects. It is not by picking out a pretty phrase or an interesting progression here and there, that a man shows appreciation of a work of art, but by his realization of the way the thing comes to be a complete whole.

As with a work of Art, so with a special subject as a whole. The only way is to get far enough away from it at times to see it in its completeness. And that is mainly attainable by getting into touch with other fields of human activity, and seeing one's own subject from the point of view of those who are occupied with something else.

Your musical art is in itself but a detail in the vast infinity of possible forms of mental and spiritual activity. If you want to expand your mind and your life to the utmost, the likeliest way is to realize the relation of your art to some of these other things. And you can only do that by knowing something about them. There is no need to set solemnly to work to study entomology or conchology or any other "ology": the Christmas attitude of mind which is keen to enter into the things that come your way will do it for you.

Musie on the Continent.

*"Sprich, und du bist mein Mitmensch,
Singe, und wir sind Brüder und Schwestern!"*

—TH. VON HIPPEL.

There is no art so expressive of the common voice of humanity, so cosmopolitan even where most characteristically national, as the art of music.

And at no time does this fact strike us more forcibly than on the occasion when in a foreign country we hear music with which we are familiar. Strolling along the banks of the Neckar in the early evening on our first visit to Heidelberg we hear perhaps the sound of a favourite Beethoven sonata proceeding from a house near by, and we stop for a moment and listen ; or we go to the Thomas-Kirche in Leipzig and hear the *St. Matthew Passion*, forgetting for the time being that we are in a strange land, among people whose language and ideas may be utterly new to us. The universal nature of even the most national music is still more clearly borne in upon us if we compare music with literature and the drama.

In our attitude towards foreign literature and foreign drama, we all labour at some disadvantage. We fail to appreciate many subtleties of expression through an imperfect acquaintance with the language ; or if we know the language reasonably well, through our inability to get thoroughly into what may be called the ideation of the writer. By going to a familiar play and hearing Shakespeare in German, or Bernard Shaw in French, we may relieve the sense of strangeness, but such experiences only serve to emphasise still more the difference between what is English and what is not.

Now just because we in England are in touch with not only the best music but also the best interpreters of music, and because the performance of music with certain exceptions notably in the case of chamber-music, must ultimately depend on the individuality of one person, it is evident that there is little to distinguish an English concert from a concert abroad. To hear Nikisch or Safonov even at their best, it is not necessary to travel to Leipzig or Moscow.

Of actual performances on the Continent, therefore, little is worthy of special mention ; on the other hand, a few general impressions gained from foreign travel may be of interest.

It will not be long before an Englishman realises that, if he wishes to hear the best of European music, of whatever nationality or school, he had far better stay in London. " The English people," says Sir Hubert Parry, " are obviously most voracious of music which is not their own " ; and though this cosmopolitan taste of ours may, and probably does, affect adversely our creative productivity, we have at least one satisfaction, namely, that nowhere shall we find opportunities for a wider and more comprehensive musical education than in London itself. The explanation

is simple enough. If we turn to the Germans, who cannot be accused of reactionary methods, still less of narrowmindedness or of foolish national prejudices, we shall find that, since they have so much excellent music of their own, a good deal of which never crosses the German frontiers, they have fewer reasons than English people for displaying excessive interest in the musical productions of other nations. Hence it is safe to say that the average concert-goer in Germany knows and hears less of Debussy and of the modern Russian composers than does his cousin on the other side of the North Sea. Quite recently in Heidelberg, when a proposal to give concerts devoted to Russian music was made, a number of otherwise enlightened musical people offered a mild protest, saying "Why trouble about the Russians while we have so much music of our own?" The truth is, Germany has hosts of composers whose works are comparatively little known in England—Bruckner, Mahler, Pfitzner, Schillings, Wolfrum, etc., who, because their music is not epoch-making, suffer eclipse at the hands of people like Richard Strauss. We often hear at symphony-concerts in Germany, excellent music by composers who are quite unknown to us. We should bear this in mind, when we accuse foreigners—the Germans especially—of slighting English music. They are quite ready to listen to Elgar, Bantock and others, provided that the composer has something to say that the Germans could not say better, or perhaps even as well. They take less interest in many another British composer, for the very good reason that they have composers enough and to spare of the same calibre within their own borders.

It is much the same in France since the astonishing renaissance of French music. They are no longer so ready to welcome all that Germany has to send them. Brahms, it is well known, has been too much for the French, and is almost ignored in Paris. Vincent D'Indy himself speaks of Brahms's "*copieux bagage symphonique*"; where Brahms finds little favour, Reger and Mahler are likely to find still less. We may conclude, then, that the regular concert-goer in England hears more of Brahms and Reger than a Frenchman, more of Debussy and D'Indy, of Glazunov and Scriabin than the average German.

If there is one feature peculiar to a continental concert, it is the absence of the analytical programme. Even miniature scores seem to be little in favour among the audience. Does this mean that the German, for instance, takes but little intelligent interest in the music he hears? Certainly

not. In Germany excellent analyses of every standard work, whether orchestral, chamber, or choral, are on sale in the music shops at the low price of twopence the number. With the aid of these and of the miniature scores, which he studies at home, the German is able to form a tolerably clear conception of the works he will hear. He is thus spared the mortification of buying a programme five minutes before the concert, and of trying to digest it while incessant chatter is going on around him—only to abandon the attempt in despair because the orchestra has begun.

Moreover, there are two distinct types of concert in Germany—the ‘Sessel-konzert’ and the ‘Bier-konzert.’ The former is like an ordinary English concert, the latter is a peculiarly foreign institution. Now let it not be supposed that a Bier-konzert is a kind of smoking concert with a miscellaneous programme, consisting chiefly of humorous songs. The programme may be on as high a level as the programme of any ‘classical’ concert. In the Tonhalle in Munich, for instance, a first-rate orchestra will perform the Karfreitagszauber and a Brahms symphony, while the company sit at little tables enjoying a good square meal. But the meal accompanies the music, not the music the meal. Now *Parsifal* and pickles strike the musical enthusiast as an outrageous mixture, and he naturally asks why a German’s appetite is so persistent that he is unable to attend a concert without supplies of food, and even between the acts of an opera will cheerfully indulge in a very sufficing meal. When, however, the Englishman begins to learn something of the inner life of the Germans, he will discover for himself that these ravenous children of nature, after toiling the whole afternoon, fortified by nothing but an ordinary lunch, have rushed off dinnerless to the concert. And he will probably reflect that few Englishmen would forego a dinner for a concert.

A more attractive form of popular concert is that provided in Paris by the ‘Concerts Touche’ in the Boulevard de Strasbourg, and the ‘Concerts Rouge’ in the Quartier Latin. Paris has few adequate concert-halls, and as a natural result of this tickets for concerts are expensive. The organisers of these popular concerts give performances every evening—on Sundays, Thursdays and fête-days, in the afternoon also. The ‘Concerts Touche’ are, on the whole, the more delightful, the charm lying in the fact that they are quite informal, and that they are patronised almost exclusively by genuine lovers of music. The rooms being adorned with numerous pictures, for the most part specimens of modern French art, have more

the nature of a musical club than of a concert-hall. There is a small permanent orchestra, augmented as occasion requires by help from without ; and from time to time a small choir will perform such works as Franck's *Beatitudes*, Berlioz's *Faust*, and excerpts from Bach, Wagner, and Saint-Saëns. But the chief success of these concerts lies in chamber-music and the smaller orchestral compositions ; and, as most of the players seem to have gained at some time or other the "premier prix" at the Conservatoire, a high standard of performance is invariably maintained. For sale at the door is a compact little library of miniature scores and fascinating books on music. Ranging from 1 fr. 20 to 3 fr. 50, the prices for admission cannot be called prohibitive, certainly not to the man who has paid several francs for standing-room in the Salle Gaveau. Incidentally you are expected to come with a slight thirst, which is soon relieved by unaggressive waiters, who will bring you café, menthe, citron or cerise with an almost noiseless promptitude.

It would be idle to pretend that these concerts are of the very highest order of artistic merit. They afford excellent opportunities for people who gladly listen to good performances of chamber-music, if only with a view to familiarising themselves with the works that they will hear still better performed at the orthodox 'classical' concerts. The peculiar "intimité" of the 'Concerts Touche,' the fact that they do not attract the fashionable people who attend concerts out of an exaggerated sense of duty, the modest prices and the informal nature of the proceedings, make this enterprise a distinct success. We in England have popular symphony-concerts, but no popular chamber-concerts. A great boon might be conferred on the wider English public if some men of initiative were moved to inaugurate concerts run on the same lines as the popular concerts in Paris. In an age of daring experiments something might be attempted.

W. H. KERRIDGE

The R.C.M. Union

*"C'est pour vous faire voir l'excellence et l'utilité
de la danse et de la musique."—MOLIÈRE.*

THE ANNUAL GENERAL MEETING.

The Eighth Annual General Meeting of the Union took place on Thursday afternoon, January 16, in the Concert Hall at the College, and

was well attended. The President, Sir Hubert Parry, was in the Chair, and the meeting, which began at 3.30, was noteworthy for its method, dispatch, and the geniality with which it dealt with business. The Report and Balance Sheet for the past year were read by the President, and showed the Union to be in a more flourishing condition than at any previous time. Miss Emily Daymond made a brief Report on the R.C.M. Union Loan Fund, and its eminently satisfactory working throughout the year. The Hon. Officers were all re-elected, with the addition of Miss Beatrix Darnell as Assistant Hon. Treasurer, and Miss Mabel Saumarez Smith as Assistant Hon. Secretary; Mrs. Bindon and Mr. Aveling were again elected to serve on the Committee, after having retired for a year in accordance with Rule 8, and present members of the Committee were re-elected. Great regret was felt that Mr. Pownall was unable to be present, owing to illness, and Dr. Shinn voiced the feeling of the whole meeting when he proposed that a message should be sent to Mr. Pownall expressing this regret, and conveying best wishes for his speedy recovery. An enthusiastic vote of thanks to the Chairman concluded the Business Meeting, which was followed by a social half-hour, when tea and coffee were served, and everyone walked about chatting to old friends or making new ones.

MEETING AT MEMBER'S HOUSE, AND DANCE.

No Musical Evening was held in January, but one took place on Wednesday evening, February 26. Mrs. Hanbury Aggs had most kindly offered to lend her drawing-room in the first instance, but the death of a near relative shortly before the party made it impossible for her to entertain the Union. Miss Sadie Fraser, with great kindness, placed her drawing-room at the disposal of the Society instead, and gave a very charming party. The programme of music was as follows:—

SONATA in C for 2 Violins and Piano .. J. S. Bach
MISS MARJORIE CLEMENS.

MISS BEATRICE FORMBY. MISS MARJORIE ADAM.

SONGS—(a) 'Es muss ein wunderbares sein' .. List
(b) 'Se tu m'ami' .. Pergolesi
(c) 'When we two parted' .. C. H. H. Parry

MISS CORAL PEACHEY.

At the Piano: MISS CONSTANCE STOCKBRIDGE.

PIANO SOLO—

Theme and Variations in A major .. Glazounov

MISS OLIVE BLUME.

(MRS HERBERT KINZE).

Mr. Herbert Kinze also kindly consented to recite, and his clever and intensely humorous recitations convulsed the audience with merriment.

In March quite a new departure was made, for instead of a Musical Party a delightful Dance was given to the Union by the kind hospitality of Mrs. Bindon and Miss Emily Daymond. It took place on Monday, March 31, from 9 to 2 o'clock, at the Imperial College Union, Kensington Gore, S.W., and was a signal success. The rooms were beautifully decorated with flowers; the floor was excellent; Mr. Wilding's band played with extraordinary rhythm and verve; while the guests danced the whole evening with evident enjoyment and very pretty effect. Altogether, it was one of the happiest and most brilliant occasions in the history of Union entertainments.

CASUAL VACANCIES ON THE COMMITTEE.

Five casual vacancies occurred on the Committee at the end of the Easter Term, owing to Miss Florence Hanson, Miss Muriel Soames, Mr. R. J. Foort, Mr. Douglas Fox, and Mr. Ivor Walters ceasing to be present pupils of the College. A number of candidates were proposed to fill these vacancies when the General Committee held its meeting on March 28. The voting was by ballot, and resulted in the election of the following persons, viz.:—Miss Mary Blower, Miss Jessie Stewart, Mr. Eric Brown, Mr. L. B. Cumberland, and Mr. Percival Kirby.

PRESENTATION TO MISS EATON.

When Miss Gertrude Eaton retired last Autumn from the post of Hon. Secretary and Treasurer to the R.C.M. Magazine, many of her friends on the Union and Magazine Committees expressed a wish to give her some token of their appreciation of her splendidly successful work. The past and present members of the two Committees therefore joined in presenting her with a very handsome pair of old Sheffield plate candelabra (date 1790), and a Georgian tea-pot, also in Sheffield plate (date about 1800). The presentation was made by Sir Hubert Parry, and the little ceremony took place at the Union Committee Meeting on March 28.

VOLUNTARY MUSICAL HELPERS.

Nearly every term brings applications from people interested in philanthropic work for help from competent musicians, and the Hon. Secretaries will be very glad if those Collegians who may have both the desire and the time to undertake such work, will communicate with them. A certain number of kind friends have already placed their names on the

volunteer list, but there is scope for many helpers—teachers, conductors, and adjudicators being especially often asked for in connection with Working Girls' Singing Classes. Usually the work required is purely voluntary, but occasionally the Girls' Clubs offer travelling expenses.

THE ANNUAL 'AT HOME.'

The Annual 'At Home' has been fixed for *Thursday, June 26, at 8.30.* It will take place in the College Concert Hall, and arrangements for tickets will be the same as last year. No person is entitled to his or her free Member's ticket until the subscription for the current year to the Union has been paid, and the General Committee wish to emphasize the fact strongly that *no money can be taken at the doors on the night of the 'At Home.'* Everything must be paid beforehand to the Hon. Secretaries. A notice of the 'At Home,' giving full particulars, will be sent to Members in May.

MARION M. SCOTT }
A. BEATRIX DARNELL } *Hon. Secretaries.*

College Concerts

Another hour of pleasure or of penance was to be sat out, another hour of music was to give delight or the gapes, as real or affected taste for it prevailed.—JANE AUSTEN.

Tuesday, January 28th, (Chamber Concert).

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| <p>1. QUARTET for Strings, in A minor, op. 132
<i>Beethoven</i>
ELSIE DUDGING (Scholar), A.R.C.M.
DOROTHY GURNEY (Exhibitioner)
THOMAS PEATFIELD, A.R.C.M.
JOHN K. SNOWDEN (Scholar)</p> <p>2. SONGS .. a. Traum durch die Dämmerung
<i>R. Strauss</i>
b. Robin Adair .. <i>Eugène d'Albert</i>
IRENE FINNEMORE</p> <p>3. PIANO SOLO .. Ballade, in F minor, op. 52
<i>Chopin</i>
NORAH CORDWELL (Scholar)</p> | <p>4. SONGS
a. At the Turn of the Burn } <i>Malcolm G.</i>
b. The Shadow .. } <i>Davidson (Student</i>
c. The Bargain .. } <i>of the College).</i>
(First performance)
CLARA S. KLEINSCHMIDT (Scholar)</p> <p>5. QUINTET for Clarinet and Strings, in A major
(K. 581) <i>Mozart</i>
LEO DAWES (Scholar)
ELSIE DUDGING (Scholar), A.R.C.M.
JESSIE STEWART (Exhibitioner), A.R.C.M.
SYBIL MATURIN, A.R.C.M. JOHN K. SNOWDEN (Scholar)</p> <p>Accompanists—
DORIS COWLERICK. J. ALAN TAFES (Scholar)</p> |
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Thursday, February 6th (Chamber Concert).

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| <p>1. QUARTET for Strings in E flat (K. 428) <i>Mozart</i>
DOROTHY BOSTOCK (Exhibitioner)
A. K. ESTELLA PATTENDEN
SYBIL MATURIN, A.R.C.M.
THELMA BENTWICH (Scholar)</p> <p>2. SONGS .. a. Sebben, crudele .. <i>Caldara</i>
b. Creation's Hymn <i>Beethoven</i>
RUBY WARWICK</p> <p>3. SONATA for Violoncello and Piano, in G minor,
op. 5, No. 2 <i>Beethoven</i>
HELEN BEFCHING (Scholar)
GEORGE THALFEN BALL (Exhibitioner)</p> | <p>4. SONGS..a. Willow Song .. <i>Coleridge-Taylor</i>
b. Thy lips are touched with flame
<i>G. W. Chadwick</i>
LILIAN BURGESS (Scholar)</p> <p>5. QUARTET for Strings, in A minor, op. 51, No. 2
<i>Brahms</i>
ELSIE M. DUDGING (Scholar), A.R.C.M.
JESSIE STEWART (Exhibitioner), A.R.C.M.
THOMAS PEATFIELD
THELMA BENTWICH (Scholar)</p> <p>Accompanists
DORIS COWLERICK H. ARNOLD SMITH, A.R.C.M.</p> |
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Thursday, February 20th (Orchestral Concert).

1. OVERTURE .. Zu einem Gozzi'schen Lustspiel
Joachim
(Composed after reading Gozzi's "Il Re Cervo" and "La Donna Serpente" in the Autumn of 1854).
2. CONCERTO for Violoncello and Orchestra, in A minor—
HAROLD MUSLIN (Scholar) C. Saint-Saëns
3. INTRODUCTION AND DANCE (Salome)
A. Glazounov
4. SCENE .. Durch die Wälder (Freischütz) Weber
T. GLYN WALTERS (Scholar)
5. SYMPHONY No. 5, in E minor (New World) Dvorák

Conductor—SIR CHARLES V. STANFORD, D.C.L.,
M.A., Mus. Doc.

Wednesday, March 12th (Chamber Concert).

1. QUARTET for Piano and Strings, in C minor, op. 60 .. Brahms
NORAH CORDWELL (Scholar)
IVY WIGMORE (Exhibitioner), A.R.C.M.
THOMAS PEATFIELD, A.R.C.M.
JOHN K. SNOWDEN (Scholar)
2. SONG .. L'amerò (Re Pastore) .. Mozart
DOROTHY GRASON
3. PIANO SOLOS a. Reflets dans l'eau } C. Debussy
b. Mouvement }
KATHLEEN LONG (Scholar)
4. SONGS .. a. In haven } Edward
b. Like to the damask rose } Elgar
ETHEL TOMS
5. OCTET for Strings, in A major, op. 3 Svendsen
DOROTHY BOSTOCK (Exhibitioner)
ENID KNIGHT-BRUCE (Exhibitioner)
A. ESTELLE PATTENDEN
FLORENCE KENDERDINE (Scholar)
THOMAS PEATFIELD, A.R.C.M.
SYBIL MATURIN, A.R.C.M.
JOHN K. SNOWDEN (Scholar)
THELMA BENTWICH (Scholar)

Accompanists—
FLORENCE HANSON (Exhibitioner), A.R.C.M.
H. ARNOLD SMITH, A.R.C.M.

Tuesday, March 18th (Orchestral Concert).

1. TRAGIC OVERTURE .. Brahms
2. a. Stabat Mater .. Verdi
(for chorus and Orchestra) }
b. Laudì alla Vergine } (both 1814)
(for four solo voices)
LILIAN BURGESS (Scholar)
NORA MOON (Scholar)
ALICE GEAR (Scholar)
CLARA SERENA KLEINSCHMIDT (Scholar)
3. CONCERTO for Horn and Orchestra in E flat (K. 417) .. Mozart
AUBREY BRAIN (Scholar)
4. LITTLE SUITE, op. 21 .. Bernhard Sekles
(An impression of Hoffman)
(First performance in England)
5. OVERTURE .. Euryanthe .. Weber

Conductor—
SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

Thursday, March 27th (Chamber Concert)

1. QUARTET for Strings, in D major (K. 575) .. Mozart
DORA GARLAND (Scholar)
ELSIE DUDDING (Scholar), A.R.C.M.
SYBIL MATURIN, A.R.C.M.
JOHN K. SNOWDEN (Scholar)
2. SCOTCH SONGS
a. Bonnie Laddie .. } Arranged by
b. My faithfu' Johnnie } Beethoven
MARGARET SHARP
Violin—JESSIE STEWART (Exhibitioner), A.R.C.M.
Violoncello—JOHN K. SNOWDEN (Scholar)
3. PIANO SOLO .. Polonaise in E major .. Liszt
GEORGE T. BALL (Exhibitioner)
4. SONG .. To the Lyre .. Schubert
WILLIAM R. ALLEN
5. SONATA for Piano and Violin, in A major, op. 100 Brahms
ALAN TAFFS (Scholar)
F. HILTON CULLERNE (Scholar)
6. SONGS.. a. Du bist wie eine Blume } Schumann
b. Widmung .. }
CHARLOTTE CUNNINGHAM
7. ORGAN SOLOS—
a. Harmonies du Soir } S. Karg-Elert
b. Chorale-Prelude— }
"Ein feste Burg"
HARRY H. STUBBS (Scholar), A.R.C.M.

Accompanists—
H. ARNOLD SMITH, A.R.C.M.
CONSTANCE STOCKBRIDGE

The Patron's Fund

"But, in the wind and tempest of her frown,
Distinction with a broad and powerful fan,
Puffing at all, winnows the light away;
And what hath mass, or matter, by itself
Lies rich in virtue and unmingled."—SHAKESPEARE

The Patron's Fund gave its nineteenth concert at Bechstein Hall on the evening of March 7. The programme of chamber music was designed to allow a number of artists to make a public appearance, and was not, like most of its predecessors, specially concerned with bringing forward new and unfamiliar music. It was as follows:—

1. MINIATURE FANTASY, in F minor and major
Eugène Goossens, Jr
THE KINZE QUARTET
(Messrs HERBERT KINZE, THOMAS PEATFIELD,
ERNEST YONGE, AND CEDRIC SHARPE).
2. SONGS—
Ave Maria *Max Bruch*
(a) An Indian Night *R. Orlando Morgan*
(b) At Sea *Hamilton Harty*
MISS LILIAN STILES-ALLEN
3. VIOLIN SOLOS, Two Spanish Dances (Op. 6)
Fernandez Arbos
(a) Guajiras. (b) Tango
MISS DOROTHY DE VIN
4. SONGS—
(a) "Le Pas d'Armes du Roi Jean" *C. Saint-Saëns*
(b) "Was it some Golden Star?" *Edward Elgar*
(c) "O Captain, My Captain!" *Frank C. Butcher*
MR CONSTANTINE MORRIS
5. SONGS—
(a) "At the Turn of the Burn" } *Malcolm Davidson*
(b) "The Shadow" . . . }
(c) "The Bargain" . . . }
MISS CLARA SERENA
6. PIANOFORTE SOLOS—
(a) Rhapsody, Op. 59, No. 2 *Brahms*
(b) "Night Fancies" *B. J. Dale*
(c) "Elves" *T. Matthey*
MR ARTHUR ALEXANDER
7. SONGS—
(a) Chanson de Fortunio . . . }
(b) Song from a Persian Village } *Morfydd Owen*
(c) "Suo Gan" (a Welsh Lullaby) }
(d) "The Year's at the Spring" }
MISS MORFYDD OWEN [Levine]
8. TWO NOVELLETTES FOR STRINGS *Philip*
(a) (F minor) Allegretto con grazia
(b) (A major) Allegro con fuoco
THE KINZE QUARTET

At the Piano:
MR F. A. SEWELL, MISS ETHEL BILSLAND,
MR ALAN TAPPS

The programme contained the following notice to composers, together with a list of the works already performed, showing that sixty-nine British composers have been represented in the eighteen concerts held at intervals from 1904 to 1912. One hundred and twelve executants have been enabled to appear at these concerts (exclusive of orchestral players), and more than thirty special grants have been made to individuals for such purposes as study abroad, publication of works, copying band parts for performance and concert giving. If there are any who still doubt the usefulness of the fund, they should study these details.

NOTICE TO COMPOSERS.

Compositions (other than those contributed by invitation of the Committee) for Orchestral Concerts, should be sent in by registered post on or before January 1st in any year, *without* name or address, but bearing a motto, and accompanied by a sealed envelope bearing the same motto outside and the Composer's name and address inside.

Scores only should be sent, not more than three by one composer; in the case of works for solo with orchestra a pianoforte score (or solo part) should be sent. A group of songs, if written for the same voice and intended to be sung together, may be counted as a single work. Choral works are not invited.

Compositions submitted should not have been publicly performed in London.

The same rules apply to works for the Chamber Concerts, for which any composition except orchestral and choral works is eligible, except that the last date for sending in is July 1st in any year.

Correspondence, marked "Patron's Fund," should be addressed to the Registrar, Royal College of Music, Prince Consort Road, South Kensington, S.W.

An Essay on the Wagnerian Drama

"If music be the food of love, play on."—Twelfth Night.

The student of musical criticism cannot find a better training-ground than that which awaits him in the literature dealing with the problems of Wagner's operas and pamphlets. The field is vast but

attractive. Small successes are easily gained, because details do not cry aloud for consideration when general principles are at stake. The 'perfect Wagnerite' may talk glibly of the Athenian tragedy, may flaunt out a proud acquaintance with the works of the three immortals—Euripides, Sophocles, Æschylus—may browbeat his admirers with profundities from Plato and startling contradictions from Aristotle, and may even decorate his compilations with examples of 'the funny type they get up well at Leipsic.' Then, tired with all these, he may plunge straightway into 'the beginnings of opera,' which, he is careful to explain, are the beginnings of that 'emotional language' called music, and thence, by an easy transition, to criticisms of Lessing, Hegel, or Herbert Spencer, followed by some vague remarks on Folk-lore, so intimately associated with the developments of modern music. Once out of the realm of imagination into that of history, he finds a well-worn path which he cannot choose but take, till he comes, at the eleventh hour, after a brief survey of comparative religions, to consider the object of his quest—Richard Wagner and the Music-drama. Without a moment lost, we follow him breathless to Shakespeare, Racine, Schiller, Goethe and Calderon, and as he turns again homewards we catch him at Schopenhauer, Feuerbach and Nietzsche. Taken for all in all, it is a goodly heritage, an offering of rare price to the dilettante, a snare to him of little learning. The honest student must not be discouraged by this wide range of learning which Wagnerian criticism seems to involve, but rather must he console himself at the outset with assurance that this great learning is not only not essential to the comprehension of Wagner, but to a great extent lighter than vanity itself.

Mr G. A. Hight's book on 'Wagner's *Tristan und Isolde*'* is not one we dare recommend to those who are curious to seek out the now world-recognized excellence of Wagner's later operas. The sub-title, which we have adopted as a heading to this article, is a truer description of the contents than the title: it is an 'essay' in the Wagnerian drama rather than a popular handbook to *Tristan*. The greater part of the book is devoted to a somewhat vague discussion of all the problems which Wagner lived to solve. The excellence of the writing is marred

* "Wagner's *Tristan und Isolde*, an Essay on the Wagnerian Drama, by G. A. Hight." Stephen Swift & Co., 5/- net.

by a controversial style, which must seem to veterans stale and unprofitable, to young students without the pros. and cons. at their fingertips, incomprehensible, if not aggravating. Mr Hight has addressed himself to beginners, and therefore needs no apology for any lack of originality, but he labours under the delusion that 'our minds have become perverted by the highly artificial products of the Italian and French opera.' We could readily believe such a thing of enthusiastic beginners 50 years ago, but doubt whether these lost sheep are humble enough still to consider themselves beginners. Their descendants may confidently be sought in the ranks of those who hurry along in the wake of Strauss, but for the influence of Rossini, Meyerbeer and Co., they will be found not one penny the worse.

It is now almost half a century since *Tristan* was first produced, and for many years it has drawn crowds—even in England. Lack of musical instinct is apparently no obstruction to the keenest appreciation of its lyrical nature. The involved symbolism of the libretto, the subtlety and complexity of the music, are all insufficient to quench the ardour of the most blissfully ignorant, as they are carried away, each one to his own fairyland, by the ethereal strains of 'love motives' and the tragic struggles of two puppets of Fate. Yet some have come away unsatisfied, nursing the devil, and grumbling because they have been a little moved against their own will: and some have brought false accusations unjustly. The charge of immorality was never more foolishly made, and (as it happens) never more foolishly answered. But that was many years ago. The spirit of controversy has now vanished in its smoke or has settled down into the calmer and more dignified spirit of analytical criticism. Wagner's greatness no longer abides our question.

There is, however, a stubborn rumour which still gains credence even amongst enthusiasts. In Mr Hight's words:—

'Wagner's characters are not those of everyday life; they are on a higher and more ideal moral level than ordinary men and women; they are semi-divine. Nor are his works for everyday hearing, but only for high festivals when we can enjoy them at our leisure with our minds prepared. For our daily bread we have other composers as great as he, and more nutritious and wholesome for continued diet—Bach, Mozart, Schubert, Schumann, and how many more of the highest rank! Caviare and champagne are excellent things at a feast, but we do not

wish to live upon them.' Aye, there's the rub! If the characters are morally superior, why are they not held up to us as examples of godly life? Why are their virtues not trumpet-tongued to point us to the skies? Why are we told to shun them and their romantic surroundings, except on high festivals, and to observe restraint towards them as towards strong drink? These be barefaced truths!

Those who have listened to discussions on 'Art and Morality' know what confusion results from judging art by a moral code, or (but this is another story), from judging morality by an æsthetic code. Because it is evident that Art has power to affect the moral will, it is maintained that the purpose of art is or should be moral, that the creative artist must consider himself a leader of men, born into the world to do battle for his people against the powers of darkness, and finally to lead them into the way of peace. There have been poets who consciously attempted the task of teaching the people, and there has been one who openly rebelled against the idea: the rest have cared for none of these things.

Wagner's aim was never didactic. His method was never modified by a desire to attract a following. He was endowed with a powerful imagination, from which came works romantic and mystic. *Tristan* sums up his view of the world and shows more clearly than any other of his operas his own mental and moral strife, and in essence also the mental and moral struggle of all who aspire. His particular appeal is to all the senses of perception, to the heart as well as the head, in a word—to the imagination. He found, as Berlioz did before him, that the public has no imagination, or if it has, it has not the will to control it. Perhaps that is partly the reason why *Tristan* has met with the disapproval of our sterner moralists. In any case, genius can only rise through the imagination, and only through the imagination can the humble follow.

Oh! what a dusty answer gets the soul

When hot for certainties in this our life.

But men, if they are wise, listen to the inspirations of prophets as to the voice of God, that they may have comfort in sorrow, strength in temptation, hope in doubt, energy in despair, praise in prosperity. Only the fool follows the fortunes of *Tristan* open-mouthed and gleans no better moral from the experience than the injunction—'Go and do thou likewise.'

The music-drama of Wagner, and tragedy in general, in appealing to a fully enlightened perception, may be said to produce two different effects, one 'suppressive' or terrestrial, another 'spiritual' or celestial. So long as the artistic expression, which crystallizes or comments on the actions of the characters in the music-drama, touches the senses singly or collectively and devotes itself to the portrayal of human passions in operation, the effect on the spectator or subject is sympathetic: that is to say, the subject, in identifying himself with one or several characters, weeps with them that weep and rejoices with them that do rejoice, his emotion rising at climaxes to intense excitement, then falling again to rest or depression. Critics usually call such a quality in drama or literature 'powerful,' by which they mean a vivid expression of the sensational or passionate, arranged in ascending order to one central climax. In the third act of *Othello*, Shakespeare makes Iago slowly work upon Othello's simple but passionate nature, till he drives him to a raving suspicion of the innocent Desdemona—a passage unrivalled in English literature for a masterful use of the *crescendo*. An intelligent spectator follows the action of that scene through every gradation of emotional excitement till the climax is eventually reached in Othello's murder of Desdemona in the fifth act. This effect (really a sensuous effect because mere literary qualities are at first scarcely noticed under stress of emotion) is in itself neither good nor bad, since its moral effect depends entirely on the will of the subject, but the nerve centres which it sets into vibration, so far from being stilled at the conclusion of the action on the stage, seek further satisfaction as they may, or cease in time under the 'suppression' of the will.

The great dramatist never allows the final effect of his play to be suppressive. When lesser men deal with this power in the drama and fail to eliminate the suppressive effects, the critics with one voice say the play 'lacks finality,' and justly class it as second-rate in spite of its first-class qualities. Shakespeare never sends his audiences away with painful impressions, no matter what ugly deeds have been perpetrated during the play. In *Othello*, our beating hearts are quieted by the *finale*—'Soft you now, a word or two before you go': in *Hamlet* almost by one magical sentence—'The rest is silence,' and Horatio's serene reply of resignation—'Now cracks a noble heart. Good night, sweet prince; and flights of angels sing thee to thy rest!' Hosts of

instances come to mind at random. Devotees of Shakespeare know well enough how restful to the disquieted soul, how elevating to the tired spirit such inspired contemplations are, and they too know that only the immortals give us such spiritual wine.

Does Wagner give both effects—the suppressive and the spiritual—in *Tristan*? About the former there is no dispute. To the second we have our answer in Isolde's swan-song over Tristan's dead body. The situation is one which, Wagner would have claimed, words are powerless to express, a moment at which the poetry (according to Pater) 'aspires towards the conditions of music,' and loses its proper function by a tendency to vagueness. The words of Isolde's song ('Heller schallend, mich umwallend, etc.') are entirely ineffectual without their musical setting. What words cannot, harps and violins do more effectually express, in unmistakable sounds which relate how the soul is released at the last from the restrictions of the body, is borne upwards on wings of knowledge and of Love, to that 'Eternal Night' where her warfare is accomplished. Under the spell of the final chord, we are tempted to imagine that Wagner with his ideal combination of the arts attained to greater heights of inspiration, than have ever been reached before by one unaided art, till we remember what phrases Shakespeare coined from his treasure-house of words for a similar circumstance:—

CLEOPATRA: "Noblest of men, woo't die?
 Hast thou no care of me? Shall I abide
 In this dull world, which in thy absence is
 No better than a sty? O see, my women (*Antony dies*)
 The crown o' the earth doth melt. My Lord!
 O withered is the garland of the war.
 The soldier's pole is fallen: young boys and girls
 Are level now with men; the odds is gone
 And there is nothing left remarkable
 Beneath the visiting moon."

E. F. B.

The Royal Collegian Abroad

*'Tis wisdom, and that high,
 For men to use their fortune reverently
 Even in youth.*

—BEN JONSON

LONDON CONCERTS

LONDON SYMPHONY ORCHESTRA

An extra Concert was given on February 17, for the purpose of producing a new work by Dr Arthur Somervell. This was a Symphony in D Minor, entitled

"Thalassa." Dr Somervell's Symphonic Variations for Piano and Orchestra previously heard at the College were also heard on this occasion. The Symphony aroused a great deal of interest and delighted the audience by its frank simplicity of design, its beauty of melody, and its complete freedom from affectation of any kind.

BALFOUR GARDINER CONCERTS

The second series of these Concerts opened with a performance of Sir Hubert Parry's new and very beautiful Symphony in four linked movements, and at the same Concert, works by Dr Wood, Mr Vaughan Williams and Mr Von Holst were heard. At the second Concert Madame Gleeson White sang "The Mystic Trumpeter" by the last-named, and his Ode for Chorus and Orchestra "The Cloud Messenger" was sung by the London Choral Society at the Third Concert. Another feature of the Concerts was a Fantasia on Christmas Carols by Mr Vaughan-Williams, in which the solo part was taken by Mr Campbell McInnes.

THE BACH CHOIR

Considerable interest attached to the Concert given on February 4, for on that occasion Mr Vaughan Williams's fine "Sea Symphony" was heard for the first time in London. The composer has caught the spirit of Walt Whitman's poem to a remarkable degree, and at the same time conjured up a most vivid representation of the sea in its ever-varying moods, from the calm tranquillity of the scene on the beach at night, to the "dashing spray" and surging tumult of the waves sparkling in sunshine and tossed by changing winds.

The soloists were Mme Agnes Nicholls and Mr Campbell McInnes.

THE EDWARD MASON CHOIR

This Society gave an interesting Concert on February 27. The works performed were for the most part by English composers, and amongst the "First Performances" were Mr Von Holst's Choral Hymns from the "Rig Veda" (third group), and "The Skeleton in Armour" by Mr Rutland Boughton was also heard.

THE THOMAS DUNHILL CONCERTS

Mr Dunhill's enthusiasm and energy in the direction of British Music remains unabated, and the Programmes of the Series given during the Easter Term have contained several noteworthy features. Among these must be noticed his own Quintet in C Minor, which was excellently played by the Grimson Quartet and the composer, and met with deserved appreciation. Among other new works were Mr James Friskin's Quintet Fantasy, Mr. Nicholas Gatty's Sonata for violin and piano, which was well interpreted by Miss Florence Hanson and Miss Jessie Grimson; another Sonata for violin and piano by Mr John Ireland, Mr. Dunhill's setting of "The Wind among the Reeds," and a remarkably dramatic song-cycle by Mr Vaughan Williams, "On Wenlock Edge." All are capital specimens of modern enterprise in Chamber Music, and deserve fuller discussion than space here will allow.

* * *

The Society of Women Musicians gave its Second Concert on February 24. Several of the works performed were by Members of the Society, and were very well received. During the evening the choir sang some part songs, ably conducted by Miss Emily Daymond.

Miss Ada Thomas was associated with the Brodsky Quartet at a Concert on March 12. The Programme included César Franck's Quintet for Piano and Strings, and some attractive pianoforte solos by various French composers, which Miss Thomas played with great delicacy.

At an interesting Concert given by the Informal Music Society, Miss Thelma Bentwich (who is a present violoncello scholar of the College) joined Dr Rumschiysky in a performance of Valentini's Sonata in E Major for violoncello and piano.

Miss Marjorie Lockey was the Vocalist at a Pianoforte Recital given by Madame Frickenhaus, and she was accompanied by Miss Constance Stockbridge.

RECITALS

Miss Oonah Sumner gave her first Violin Recital on February 19. The principal work performed was Beethoven's Sonata in A Major, in which Miss Sumner was joined by Mr Henry Bird, who also contributed some solos.

Miss Ellen Edwardes gave a Recital at the Æolian Hall on February 17. Her programme was very interesting, and included two Bach-Busoni Choral Preludes, César Franck's Prelude Chorale and Fugue, and a Beethoven Sonata (Op. 81a). She achieved her greatest success in a group of Chopin's Preludes, which she played with great facility and excellent rhythm.

Miss May Bartlett opened her Concert on March 11 with a performance of Richard Strauss's Sonata for violoncello in F Major, the piano part being played by by Miss Anne Mukle. She afterwards played Tchaikovsky's "Variations sur un Thème Rococo," and ended a successful Recital with a group of smaller pieces.

Mr Campbell McInnes gave two very enjoyable Concerts at the Æolian Hall on February 18 and April 14.

On January 30 Miss Madeline Booth gave an Afternoon Concert at the Steinway Hall, when she had the assistance of Miss Maud Gay and Senor Rubio, and songs were provided by Miss Gertrude Booth. Miss Booth played Brahms's Violin Sonata in A Major and the Prelude and Fugue from Bach's Sonata in G Minor, and the Concert ended with Schubert's Trio in E flat Major.

Mr Howard Jones's two Brahms Recitals were of great interest. The programmes were well selected and revealed Brahms's genius in many varying moods. Mr Howard Jones evinced all his usual interpretative skill.

At Miss Miriam Timothy's Recital on March 31 two new works were heard, one a Quintet for harp and strings by Julius Harrison, and the other an Arabesque for harp alone by York Bowen, both of which were specially written for Miss Timothy. Some songs by Mr Eugène Goossens were sung by Miss Florence Schmidt during the evening.

Mr and Mrs Alfred Hobday gave an enjoyable Concert at the Æolian Hall on March 7.

* * *

Mr Sydney Toms gave an Organ Recital at S. James's Church, Piccadilly, on February 15. Vocal music was contributed by Miss K. Vincent.

Bach's "St. Matthew" Passion Music was given at the Parish Church of Paddington (St. James's, Sussex Gardens), on Friday, March 14. Mr Harold Darke conducted, and secured an impressive and devotional performance; the Church Choir was augmented by a contingent of the Bach Choir, and Dr W. H. Harris at the organ accompanied with artistic judgment and sympathy.

IN THE PROVINCES.

BROCKLEY

Miss Eveline Rudkin gave a Violin Recital on February 6, which was a great success. The Programme consisted of modern music, one of the most interesting numbers being two movements from César Franck's Sonata in A Major.

WINDSOR

The Concert given by the Amateur Orchestral Society was of a most enjoyable description. The Programme included some songs from Mr Dunhill's popular "Sea Fairies," which were tastefully sung by Miss Clytie Hine. The other soloists were Mr Edward Mason and Mr Colin Taylor, and Mr Dunhill conducted throughout the evening.

Mr Dunhill delivered a highly interesting lecture on "British Music of To-day," at the Royal Albert Institution, on March 18. He examined the work of a number of the younger composers in detail, treating the subject from an exceedingly appreciative standpoint, and drawing the inference that on the whole their activity shows a clean bill of health. We quote a few words from the conclusion,

taken from the verbatim report in the *Windsor, Eton and Slough Gazette* (March 22) :—

" . . . English music is not a lost cause. Believe me, Ladies and Gentlemen it is a cause to be won, a cause which is already rapidly winning. In the long century following the death of Purcell, the Englishman did not take the place in music that he might have done. He was reticent and imitative: not sure of himself and not sure if there was enough real self to be sure of. Now that music is a reflection of the strenuous and complex life of to-day, the Englishman, ahead of most in energy, is ready to take his place in the forefront of music.

'The simple days are dead, the rich tides roll,

'And we, the inheritors of toil and tears,

'Utter the ampler message of the soul.'

These are the words of one famous old Etonian, which have been set by another (equally famous) to music, which is in itself a proof that the ampler message can be uttered in England."

The lecture was illustrated by Miss Clytie Hine, Mr Everett and a small choir. Dr C. H. Lloyd took the chair.

NEWCASTLE-ON-TYNE

Miss Grace Angus gave a Vocal and Pianoforte Recital on February 25 with Herr Oppenheim. The Programme provided was of a light character, and obviously charmed the audience. Chief among the numbers were three Lyrics by Sir Hubert Parry.

Miss Chipp's Concert on March 4 was very successful. Italian music was represented by Pergolesi and Stradella, and the Programme also included songs by Tchaikovsky and Wagner as well as a number of modern English Ballads.

BOURNEMOUTH

Collegians will notice with interest that Mr Hamilton Law has started a School of Music here, which supplies a felt want in the direction of sound instruction and training for those who live in the South of England. Full particulars may be obtained from the Secretary, 136 & 138 Old Christchurch Road, Bournemouth.

Mr Philip Levine and Mr Cedric Sharpe played Brahms's Double Concerto (for violin and violoncello) with Mr Dan Godfrey's Orchestra at a Concert on December 12, 1912, and gave an excellent performance.

NORWICH

Miss Helen Beeching played Brahms's Sonata for Violoncello in E Minor, and took part in concerted music by Haydn and Schubert at the Chamber Music Society's Concert on February 6. Miss Dora Arnell was the Vocalist at the Philharmonic Society's Concert on January 30.

WIMBLEDON

Mrs Todd (Miss Marguerite Owen) appeared with great success at a performance of Elgar's "King Olaf" on March 12.

LIVERPOOL

Miss Phyllis Lett sang the Contralto Solo in a performance of Elgar's "The Music Makers" on February 18.

Miss Muriel Foster, Mr Ivor Foster and Mr George Baker all sang in *The Apostles* when that work was given by the Welsh Choral Union on March 15.

NEWPORT PAGNELL

Miss Idwen Thomas and Miss Marjorie Lockey sang the Soprano and Contralto solos respectively in the *Messiah* on February 28.

SCOTLAND

EDINBURGH AND GLASGOW

Mr Philip Levine and Mr James Friskin gave a joint Recital at the Freemasons' Hall, Edinburgh, on March 3, and repeated the programme at the Queen's Rooms,

Glasgow on March 4. The excellent programme included César Franck's Sonata and Mr Friskin's own Sonata for violin and piano, Chopin's G minor Ballade for piano, and Leclair's Sonata "Le Tombeau" for violin with piano accompaniment. Mr Friskin and Mr Levine played splendidly, and evidently made a deep impression on the audience.

DURBAN

IN THE COLONIES

Mr Clifford Foster writes of a general improvement in musical matters in Natal. Concerts are gaining in popularity, and public appreciation is growing steadily in the right direction.

Mr Foster recently gave a Concert in S. Thomas's Hall, when he played a number of solos for Violoncello, and Brahms's Sonata in F Minor for Clarinet and Piano, in which he had the able assistance of Mrs Alexander Buchanan (Miss Gertrude King).

BRITISH COLUMBIA

By the kindness of Mr Aveling, we print extracts from a letter from Mr Bullock-Webster who is in British Columbia. He writes: "During the Duke of Connaught's visit, I had charge of the Indian Bands, eight of which played before the Governor-General. I had got the Government schooner to take two Bands down the Harbour to play the Royal Ship into port, when the Bands were persuaded that I ought to pay them. I called a hurried meeting of the Chiefs, and asked them if they would sacrifice their honour and prestige for such a sordid consideration, and explained that there was no money anyhow. An old man after some thought replied that the white man had confused their minds with cunning arguments, but that his people preferred honour to wealth, and that they *would* meet the Duke. The whole thing was a huge success. . . . I have been re-elected Alderman for a second year—have built six houses, which are all let to good tenants. One cost £230, and lets for £63 per annum."

MONTREAL

Mrs Dickson Barker is now singing at Christ Church Cathedral, where Mr Martin Davies is the Tenor, and Mr Lynwood Farnam the Organist.

In Operatic Music the College has been well represented by Miss Beatrice La Patine, who has been singing some of the principal parts with great distinction.

AUSTRALASIA

Madame Kirkby Lunn has just concluded a most successful Tour, having given no less than sixty-five Concerts, at all of which she met with universal appreciation.

RIGA

ON THE CONTINENT AND GUERNSEY

The following foreign eulogy of Miss Parker's Concert here will doubtless be of interest to those who have had the pleasure of hearing her play:—

"The rare enjoyment of being able to listen to an organ-concert in the Petrikirche was afforded us yesterday by Adelaide Parker, a young English artist. That the fine Petri organ should be entirely cast into the shade by its giant companion in the Dom can only be heartily regretted; for the smaller instrument is of great beauty, and the excellent acoustics of the building show off its tone to perfection. If added to this an artist like Adelaide Parker is at the organ, then indeed the critic can fold his arms and listen in luxury.

"The smallness of the audience was the most convincing proof that the artist was unknown here—otherwise such a fact would be inexplicable.

"Adelaide Parker is, without doubt, a wonderful organ-virtuose. She displays not only a more than faultless manual and pedal technique, but she possesses besides an extraordinarily fine sense of tone. This manifested itself in her art of registration, which far and away excelled the usual in beauty and variety of colour. From the numbers on her Programme I would especially single out Max Reger's interesting *Fantasic*, and the most charmingly given, 'Elves of Bournet.'—"
Rigasche Zeitung.

VIENNA

The *Times* for January 31st contained an account of the great success achieved by Miss May Harrison and Miss Beatrice Harrison, when they gave a performance of Brahms's Double Concerto in Vienna.

GUERNSEY

The Annual Musical Festival was held on Wednesday and Thursday, March 5th and 6th. The works chosen were "The Martyr of Antioch," "Lobgesang" and "Tale of Old Japan," and there was a short miscellaneous programme each evening. Mr Frank Webster, as Tenor Soloist, gave great pleasure by his excellent intonation, clear enunciation and sympathetic style of singing.

APPOINTMENTS

Mr E. Douglas Tayler has been appointed Organist and Choirmaster at Grahams-town Cathedral.

Mr Statham has been appointed Organist of the Cathedral, Calcutta.

MARRIAGES

We offer warm congratulations to Dr F. G. Shinn on his marriage to Miss Hilda Kathleen Scott, which took place at Sydenham on April 5; also to Mrs Stanley Bott (Miss Charpentier), Mrs Donald Bayliss (Miss Gwendolen Trevitt), Mrs William Griess (Miss Emerald Blaxland), and Mrs Dorman (Miss Vivienne Deuchar).

Mrs Simmonds (née Mellor) now has a little son.

The R.A.M. Club Magazine

The principal article in the 38th number of this Magazine is an interesting essay on "The Child's Comprehension" by Mr J. Percy Baker. He studies the subject with a view to discovering what music may most profitably be taught to children in their early piano lessons. Taking as a starting point an article on "The Educational Value of the Second-rate Composer" which appeared in *The Times*, Mr Baker points out very clearly where he differs from its conclusions. The whole subject is of such importance that we will not attempt to quote, but merely recommend it to the attention of teachers. An account of the College performances of Sir Alexander Mackenzie's *Colomba* is reprinted from *The Evening Standard*, and besides a great deal of news relative to the interests of the R.A.M. Club and its members there is a short biographical sketch with a portrait of Sir G. A. Macfarren, the centenary of whose birth occurred on March 2, 1913. Wagner's remark that he enjoyed playing Macfarren's overture "Chevy Chase" (he called it Macfarren's "Steeple Chase"!) because of "its peculiarly wild passionate character" is worth remembering.

Two Reviews

"SONGS OF BRITAIN," selected and edited by Frank Kidson and Martin Shaw (Boosey & Co.)

The usual review in this instance seems out of place. Let anybody purchase the volume and see for himself what must happen if a pianoforte be at hand!

As stated in the Preface the tunes are taken from good sources, and not a single note of the originals has been altered. In one or two instances such as "With my flock as walkéd I," a careful re-adjustment

of the words to the tune will be necessary, or there may be a ludicrous effect of false accents. Several of these difficulties have been set forth in the Preface; but they will cause no trouble to an intelligent singer. Some of the tunes are perfectly beautiful. One hardly knows whether to be ashamed to confess that such lovely things as "When Daphne did from Phœbus fly" and "Though your strangeness frets my heart," with its bewildering little modal attractions, are here met with for the first time. But the book must be full of delights hitherto unknown to many, and so perhaps one need not fear to confess this much.

The accompaniments are done admirably. One feels that Brahms would have rejoiced in their simplicity and appropriateness, for not a single note seems wasted. The accompaniment to 'The Blackbird' suggests Schubert's 'Gretchen am Spinnrade,' and is as delicately set; 'Agincourt' is splendidly virile, and one can hear trombones 'flashing' on the words 'with grace and might of chivalry.' 'John Anderson'—that tune of tears—although given a simple accompaniment, seems almost to require a simpler, so eloquently does the tune, and the tune only, make its direct appeal.

There is no date on the book, which omission suggests that the book is to last for all time, as it assuredly will. Mention should be made of the imposing cover designed by James Pryde, which would seem to have a still more spacious and less local effect if the name and address of the publisher could be removed from the flag!

"VOICE TRAINING FOR CHOIRS AND SCHOOLS"—C. B. Rootham
(Cambridge University Press, 1912).

Dr Rootham knows very well that an ounce of practice is worth any amount of theory; if it were otherwise, he would never have written so useful a book. His experience in dealing with Choristers of all sorts and sizes has enabled him to speak with authority on such questions as 'production of tone,' 'singing out of tune,' 'the period of voice-break in the boy,' and what not, and special chapters are devoted to special difficulties in a manner which must hearten the young choirmaster, who is too often inclined to think that his own first painful experiences are unique.

It is satisfactory to find that the author will have none of what Sir Frederick Bridge describes as 'ooing and booing.' Why the 'glorious, human boy' should be made to sing like an ocarina, I have never been able to understand! Control of breath, pronunciation of all the varieties of vowel sounds, clear enunciation of consonants (nasal resonance included) and such like common-sense methods must surely form the basis of the training of boys' voices just as they do the training of other voices.

An interesting and very musical set of exercises forms a feature of the book, and they will prove useful if too great a stress be not laid on their importance. Dr Rootham himself says: 'the teacher may himself invent exercises . . . out of passages in the music that is being

studied.' This method seems much more satisfactory than any special set of exercises, no matter how excellent they may be. For, of course, the teacher's chief aim must always be to make the children love music, and this can be done quite well by continually practising some of the loveliest passages from the loveliest works, which are often very difficult. But perhaps they had better not be called 'exercises.' Nobody likes the word, at least, I never did.

The book may be recommended to all young choirmasters; it will stimulate, but will not supply imagination.

W. H. HARRIS.

Aspects of Harmony

An Appreciation of Three Lectures given before the Royal Institution by
Dr. Walford Davies.

A series of three lectures on Aspects of Harmony, was recently given before the Royal Institution by Dr. H. Walford Davies. A fascinating subject in such capable hands could not fail to interest all those who were fortunate enough to be present. In the first lecture Dr. Davies dealt with "Chords and Chord Progressions." Among the points raised and discussed only a few can be named here.

* * *

An harmonic progression is often scarcely perceptible either for the charm or the noise of its component parts. Dr. Davies pointed out that if the harmonies of the opening bars of the *finale* to Beethoven's "Moonlight" sonata are played without rhythm and without sonority, the real affinity between the tranquil first movement and the tempestuous *finale* is at once apparent.

* * *

The harmonist should consciously banish the pleasures derived from extraneous association of ideas, from all rhythmic considerations, and from all dynamic interests. Detachment from these things leaves us free to deal with underlying harmony and melodic curve.

* * *

A large part of a harmonist's equipment is memory, and the discouragement many listeners experience is naturally and largely due to the fact that music correlates its various part in *time*, not *space*. Thus we do not contemplate music at leisure, in the same way that the eye can contemplate a painting; we view a symphony chord by chord, note by note, movement by movement, and to obtain the whole effect we must be alert at every moment.

* * *

The lecturer, in discussing the intricacies of the Greek musical system, showed how, by the use of the monochord, the Greeks were able to identify the purest consonances between notes of varying pitch with the simplest ratios between varying vibration numbers. An interesting series of illustrations followed, given upon a monochord which was specially constructed for the occasion, showing the octave as that of 1:2, the fifth as 2:3, and the fourth as 3:4. The momentous step which made the art of harmony possible was taken by the man who first combined two sounds at any other distance than the octave. Naturally the interval chosen would be the fifth above or the fourth below. If the octave had sufficed for centuries for Greek

"magadising," as it was called, and early Christian song, it is to be expected that the addition of fifths and fourths was enough to please and occupy musicians for many years, and theorists for many more. But thirds and sixths, intermixed with fourths, fifths and octaves, are to be found in very early examples, and the intervals we now call concords, which form the basis of all that has been done since, were at least present in men's minds, in fact used and appreciated, though still little understood by the end of the 12th century.

* * *

In the second lecture Dr. Davies dealt with Added Dissonances, giving examples from Brahms, Schumann, and others. Diagrams on the blackboard illustrated an ingenious method of Dr. Davies for ascertaining at a glance the most intricate modulations in any composition. Briefly, the blackboard was divided into two halves by a middle line, which represented the keynote of the work under analysis. All the sharp chords (ascending by fifths as far as G sharp) were placed above or north of the dividing line; and all the flat chords (descending by fifths as far as C flat) below or south of the dividing line. Each modulation was carefully marked by a dot placed on the keyline corresponding with the chord to which the modulation was made, and these dots were joined up by other lines slanting in the direction in which the modulation proceeded. The whole, at first sight, roughly resembled a temperature chart. Dr. Davies then analysed several examples from Bach, Schumann and Wagner, showing, besides some remarkable modulations, the extraordinarily frequent recurrence of the progression known as Tonic to Dominant. The most important of the added dissonances was undoubtedly Monteverde's unprepared dominant seventh.

* * *

"Even the sagacious author of the "Penny Vamper" (sold in London streets), said Dr. Davies, "refers to this seventh as producing a *mellow* tone which is absolutely necessary when modulating from the dominant to the tonic." With examples from Schumann, Beethoven and Wagner, the lecturer illustrated other dissonances, with which we all (from Wagner to the Vamper) have been more or less familiar.

* * *

The third and last lecture bore the heading, "Whole Tone Chord and its Predecessors, with illustrations from Bach and Debussy." An exceedingly interesting small organ was erected for the purposes of the lecture by Mr. Rothwell. It contained a fundamental note (a Bourdon pipe) and two small diapasons, one tuned to the scale in equal temperament, and the other to the first 25 upper partials of the fundamental note. It was interesting to note that when all the upper partials were sounded together, the fundamental took on the quality of a trombone.

* * *

The diminished seventh, which divides the octave into four equal parts, is the forerunner of the whole-tone chord which divides the octave into six equal parts. Bach's enharmonic miracles in the *Confiteor* of the B minor and elsewhere foreshadowed the less euphonious and more numerous enharmonic wonders that will be possible when the whole-tone chord is assimilated into our harmonic system.

* * *

Beethoven once said he was going to write a book on harmony, and that it would be different from any other book on the subject. We may be sure it would be. Dr. Davies recalled some of Beethoven's harmonic surprises—abrupt semitonic alterations, which seem deliberately to call out to the listener: "Only one semitone up or down, and what an harmonic journey we've been." Among the examples cited were the opening of the Violin Concerto in D, and the overture to *Leonore* No. 3 (the modulation into F sharp.)

* * *

"We are all like children," said the lecturer referring to the whole-tone chords, "standing in some harmonic fairy-land opposite six doors with six different keys,

delightfully, childishly, culpably vague about it all." The truth is that from any chord which divides the octave into so many equal parts (three, four, or six, as the case may be), we can pass enharmonically, instantaneously, unconsciously, into as many different keys as there are parts to the octave.

* * *

"We are not compelled," said Dr. Davies, "to be always using, still less to listen to other humans using, the newest chords; but one of the obvious uses of the new is to teach us the value of the old, and the wildest acquisition adds new value to the chords already acquired." In conclusion, Dr. Davies delighted his audience by playing on the piano Bach's Chromatic Fantasia, and the prelude from Debussy's suite in A minor, which afforded many instances of the uses of the whole-tone chord. It is not often that we have an opportunity of hearing Dr. Davies lecture, but the audience clearly showed their appreciation, and accorded the lecturer very hearty applause.

C. S. L.

Football.

ROYAL COLLEGE OF MUSIC *v.* ROYAL ACADEMY OF MUSIC.

"And broken arms and disarray marked the fell havoc of the day."—SCOTT.

This match was played on the Harroddian Athletic Ground at Barnes on Feb. 13. It is to be regretted that so few spectators came to see the game, for, besides its being a delightfully fine day, it was a most exhilarating game with plenty of excitement.

The College had to make an alteration in its team at the last moment, substituting Chilley for Glyn Walters at inside right. Otherwise the team was as selected, and turned out as follows:—

		ALLEN		
	GODWIN		GREEN	
	THOMAS	BROWN	MAUDE	
CHILLEY	WALTERS (IVOR)	ROBSON	MACKLIN	WOOD

The College won the toss, and selected to kick with the slight slope in their favour. The Academy kicked off, and immediately set up a determined attack which led to a goal, through Godwin, in trying to clear from an awkward position putting through his own goal.

Spurred on by this success the Academy attacked hotly, and with a good shot their inside left scored the second goal, thus putting the College two down within ten minutes of the start. It may be mentioned that the College half-backs with the exception of Maude had up to this time been playing a very slack game, and never got the measure of the Academy forwards, who were best served at inside left and centre forward.

This second success of the Academy seemed to nettle the College into life, and they made spirited attempts to reduce this lead, which eventually resulted in a free kick from thirty yards range. Green took the kick and sent in a hot shot, which the goal-keeper could not clear, and Robson scored. The Academy again attacked, but found the College defence sound, and were driven back. Maude was playing a capital game at left half, and Robson at centre forward was making heroic efforts.

A few minutes later a free kick fell to the College about thirty-five yards out. Green shot with great force, but had the misfortune to see his shot graze the bar and go over. However, the efforts of Robson were presently rewarded by his scoring a second goal for the College, and so making the score equal. The Academy set up a hot attack, but could not pass Godwin and Green, who were playing a very sound game at full back. The interval came with the scores two all.

Immediately upon the resumption of the game the College attacked, and one of the Academy backs being hampered by Robson gave a penalty away. Green took the kick and scored, thus giving the College the lead.

The Academy made strenuous efforts to recover the position, but were foiled by the College defence, and the half-backs were playing steadily, particularly Maude, whilst Brown had improved out of all recognition. A fourth goal was scored by Chilley, and a fine shot by Brown resulted in the fifth goal. In this way victory (5 goals to 2) was secured for the College.

The College success was due to the grim determination which overtook certain members of the XI. after the Academy were two up. Robson was the best forward on the field; Ivor Walters worked hard; Wood till injured played a good game. The right wing was very feeble.

Maude was the best half-back, and Brown played a good game after he fully woke up to his responsibilities.

Godwin, having recovered from the misfortune of kicking through his own goal, played a good game. Green at left full back tackled and kicked with certainty all through. Allen played a great game in goal, and had no chance with the shots that beat him.

The Academy forward line, particularly at inside left and centre forward, was very good, and played with cohesion, which was sadly lacking in the College line, but it was at half that the College excelled.

It was a spirited game, and one I would not have missed for worlds.

O'BRIEN

The Term's Awards

The following awards were made at the close of the Easter Term, 1913:—

1. COUNCIL EXHIBITIONS—(£50)

Ralph W. Parker	(Piano)	£9
Marie Archer	} (Singing)	£7
Charlotte Cunningham		£9
Dorothy M. Bassano	} (Violin)	£9
Alice K. E. Pattenden		£9
Marie H. Goossens	(Harp)	£7
2. CHARLOTTE HOLMES EXHIBITION (£15)—
Divided between Gladys Blume and Lillie D. Chipp (A.R.C.M.), Singing.
3. CLEMENTI EXHIBITION (value about £28) for Pianoforte Playing—
(E) Nora Delany.
4. ORGAN EXTEMPORISING PRIZE (value £3 3s)—(S) Douglas G. A. Fox.
5. HENRY LESLIE (Herefordshire Philharmonic) PRIZE (£10) for Singers—
(S) Clara S. H. Kleinschmidt.
6. ARTHUR SULLIVAN PRIZE (£5) for Composition—(E) Percival R. Kirby.
7. SCHOLEFIELD PRIZE (£3) for String Players—
(S) Elsie M. Dudding (A.R.C.M.), Violin.
8. DANNREUTHER PRIZE (£9 9s) for the best performance of a Pianoforte Concerto
with Orchestra—(E) Rosalie M. Stokes.
9. CHALLEN & SON GOLD MEDAL for Pianoforte Playing—(S) Nora M. Cordwell.
10. JOHN HOPKINSON MEDALS for Pianoforte Playing—
Gold Medal (E) Rosalie M. Stokes.
Silver Medal (S) Norah M. Cordwell.
11. GOLD MEDAL, presented by the late Raja Sir S. M. Tagore, of Calcutta, for the
most generally deserving pupil—(S) Joseph A. Taffs.
12. HISTORY EXAMINATION PRIZE—(E) Edith M. Colam.
13. THE GEORGE CARTER SCHOLARSHIP for Students who combine Organ and
Composition as studies—Craig S. Lang (for 1 year).
14. The elections to Close Scholarships are as follows—

South Australia	Kathleen M. O'Dea (Singing).
Victoria	Bernard T. Heinze (Violin).
Kent	Marie L. Johnson (Piano).
Shropshire	David Finney (Violin).
Berkshire	Gertrude Higgs (Singing).
Bristol	Sobina W. Green (Piano).
Royal Amateur	} Thelma F. Dandridge ('Cello).
Orchestral Society	
15. PAUER MEMORIAL EXHIBITION (£7 10s) for a Piano Student being "Proxime"
in the Open Scholarship Competition—No award.

NOTE.—The Elocution Class and Operatic Class Examinations were postponed;
therefore there are no awards this Term.

(S) = Scholar. (E) = Exhibitioner.